



Higher Art and Design

Course code:	C804 76
Course assessment code:	X804 76
SCQF:	level 6 (24 SCQF credit points)
Valid from:	session 2024–25

This document provides detailed information about the course and course assessment to ensure consistent and transparent assessment year on year. It describes the structure of the course and the course assessment in terms of the skills, knowledge and understanding that are assessed.

This document is for teachers and lecturers and contains all the mandatory information you need to deliver the course.

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Course overview

The course consists of 24 SCQF credit points which includes time for preparation for course assessment. The notional length of time for candidates to complete the course is 160 hours.

The course assessment has three components.

Component	Marks	Duration
Component 1: question paper	60	2 hours
Component 2: expressive portfolio	100	see 'Course assessment' section
Component 3: design portfolio	100	see 'Course assessment' section

Recommended entry	Progression
<p>Entry to this course is at the discretion of the centre.</p> <p>Candidates should have achieved the National 5 Art and Design course or equivalent qualifications and/or experience prior to starting this course.</p>	<ul style="list-style-type: none">◆ other qualifications in art and design or related areas◆ further study, employment and/or training

Conditions of award

The grade awarded is based on the total marks achieved across all course assessment components.

Course rationale

National Courses reflect Curriculum for Excellence values, purposes and principles. They offer flexibility, provide time for learning, focus on skills and applying learning, and provide scope for personalisation and choice.

Every course provides opportunities for candidates to develop breadth, challenge and application. The focus and balance of assessment is tailored to each subject area.

This course allows candidates to develop skills and qualities that are in demand in many different careers. Throughout the course, candidates develop creativity, perseverance, independence and resilience. They also learn to critically appreciate aesthetic and cultural values, identities and ideas.

Purpose and aims

The course provides a broad, investigative and practical experience of art and design. Creativity is the key focus.

Candidates develop knowledge of art and design practice by studying artists and designers and their work. They also develop an understanding of expressive art and design processes and gain related skills. The course provides opportunities for candidates to be inspired and creatively challenged as they communicate their personal thoughts, ideas and feelings through their work.

Who is this course for?

The course is a broad-based qualification. It is suitable for candidates with an interest in art and design and for those who would like to progress to higher levels of study. It allows candidates to consolidate and extend their art and design skills.

The course is learner-centred and includes investigative and practical learning opportunities. The learning experiences are flexible and adaptable, with opportunities for personalisation and choice in both expressive and design contexts. This makes the qualification accessible to the needs and aspirations of a diverse range of candidates.

Course content

The course has an integrated approach to learning. It combines investigative and practical learning with knowledge and understanding of art and design practice. Candidates develop a range of art and design techniques and complex problem-solving skills.

The course has two areas of study:

Expressive

This part of the course helps candidates to plan, research and develop creative expressive work in response to a theme or stimulus. Candidates develop knowledge and understanding of artists' working practices and the social, cultural and other influences affecting their work and practice. They respond to a theme or stimulus and produce 2D/3D analytical drawings, studies and investigative research. They use these to produce a single line of development and a final piece. Candidates also reflect on and evaluate their creative process and the visual qualities of their work.

Design

This part of the course helps candidates to plan, research and develop creative design work in response to a design brief. Candidates develop knowledge and understanding of designers' working practices and the social, cultural and other influences affecting their work and practice. They respond to a design brief and compile a variety of 2D/3D investigative material and market research. They use these to produce a single line of development and a design solution. Candidates also reflect on and evaluate their design process and the aesthetic and functional qualities of their work.

Skills, knowledge and understanding

Skills, knowledge and understanding for the course

The following provides a broad overview of the subject skills, knowledge and understanding developed in the course:

- ◆ producing analytical drawings and investigative studies in response to stimuli
- ◆ using visual elements expressively, showing clear understanding of the subject matter
- ◆ producing focused investigative visual and market research for a design activity
- ◆ using a range of art and design materials, techniques and/or technology creatively and expressively
- ◆ developing and progressively refining a variety of personal and creative ideas for art and design work in 2D and/or 3D formats
- ◆ analysing and critically reflecting on artists' and designers' use of materials, techniques and/or technology
- ◆ analysing the impact of social, cultural and other influences on the work and practice of artists and designers
- ◆ using a range of complex problem-solving, planning and self-evaluation skills within the creative process

Skills, knowledge and understanding for the course assessment

The following provides details of skills, knowledge and understanding sampled in the course assessment:

Question paper

The question paper assesses candidates' ability to:

- ◆ respond to unseen prompts and images
- ◆ demonstrate knowledge of works by significant artists and designers from any time period
- ◆ demonstrate knowledge and understanding in a minimum of two art and two design areas
- ◆ analyse and explain how artists and designers use materials, techniques and/or technology in their work
- ◆ demonstrate knowledge and understanding of visual and design elements using appropriate art and design terminology
- ◆ demonstrate knowledge and understanding of social, cultural, and/or other influences and how they impact on the work and practice of a single artist and a single designer (see following list)

A wide range of external influences affects the work and practice of artists and designers. The term 'social and cultural influences' may be interpreted broadly, and includes (but is not limited to):

- ◆ living conditions, including economic conditions
- ◆ social and cultural expectations
- ◆ influence of family and community
- ◆ influence of other artists/art movements
- ◆ exposure to different cultures
- ◆ physical environment and geography
- ◆ new and emerging technology
- ◆ politics
- ◆ gender
- ◆ religion and belief
- ◆ national and world events
- ◆ developments in other fields, for example science, literature
- ◆ personal circumstances
- ◆ health and wellbeing

Expressive portfolio

The expressive portfolio assesses candidates' ability to:

- ◆ produce relevant and focused analytical drawings, studies and investigative research appropriate to their theme/stimulus and line of development
- ◆ produce a single line of focused development showing visual continuity with their investigative research
- ◆ demonstrate the refinement of a single idea, leading to a final piece
- ◆ creatively and skilfully use appropriate materials, techniques and/or technology in response to their theme/stimulus
- ◆ creatively and skilfully use appropriate visual elements and expressive effects in response to their theme/stimulus
- ◆ give a justified critical evaluation of the effectiveness of decisions made and the visual qualities of their portfolio with reference to their theme/stimulus

Design portfolio

The design portfolio assesses candidates' ability to:

- ◆ produce and compile relevant and focused investigative material and market research appropriate to their design brief/design area and line of development
- ◆ produce a single line of focused development showing visual continuity with their investigative material and market research
- ◆ demonstrate the refinement of a single idea, leading to a design solution
- ◆ creatively and skilfully use appropriate materials, techniques and/or technology for aesthetic and functional effect in response to their design brief/design area
- ◆ creatively and skilfully demonstrate understanding of appropriate design elements in response to their design brief/design area
- ◆ give a justified critical evaluation of the effectiveness of decisions made and the aesthetic and functional qualities of their portfolio with reference to their design brief/design area

Skills, knowledge and understanding included in the course are appropriate to the SCQF level of the course. The SCQF level descriptors give further information on characteristics and expected performance at each SCQF level, and can be found on the SCQF website.

Skills for learning, skills for life and skills for work

This course helps candidates to develop broad, generic skills. These skills are based on [SQA's Skills Framework: Skills for Learning, Skills for Life and Skills for Work](#) and draw from the following main skills areas:

3 Health and wellbeing

3.1 Personal learning

5 Thinking skills

5.4 Analysing and evaluating

5.5 Creating

Teachers and lecturers must build these skills into the course at an appropriate level, where there are suitable opportunities.

Course assessment

Course assessment is based on the information provided in this document.

The course assessment meets the key purposes and aims of the course by addressing:

- ◆ breadth — drawing on knowledge and skills from across the course
- ◆ challenge — requiring greater depth or extension of knowledge and/or skills
- ◆ application — requiring application of knowledge and/or skills in practical or theoretical contexts as appropriate

This enables candidates to:

- ◆ demonstrate their knowledge and understanding of art and design practice in an extended-response format in a question paper
- ◆ produce a portfolio of expressive artwork with a selection of relevant 2D/3D analytical drawings, studies and investigative research, and showing the development of one idea leading to an expressive final piece
- ◆ produce a portfolio of design work with a selection of relevant 2D/3D investigative material and market research, and showing the development of one idea leading to a design solution

Course assessment structure: question paper

Question paper

60 marks

The question paper assesses candidates' knowledge and understanding of the work and practice of artists and designers, and how social and cultural contexts impact on art and design works.

The questions are designed to assess candidates' ability to:

- ◆ explain the methods used by artists and designers to achieve visual impact and creative and/or functional effect
- ◆ demonstrate knowledge and understanding of the impact of different external influences on art and design works
- ◆ analyse art and design works and critically respond to unseen prompts and images

The question paper has a total mark allocation of 60 marks. This is 23% of the overall marks for the course assessment.

The question paper has two sections.

Section 1: Expressive art studies

This section has 30 marks. It contains six extended-response questions: one mandatory and five optional. In this section, candidates answer three questions in total: the mandatory question and two of the five optional questions.

Marks are available for:

- ◆ demonstrating specialist knowledge and understanding of art practice and issues
- ◆ explaining, with reference to unseen prompts, how specific elements are used in a selected artwork which the candidates have previously studied
- ◆ explaining the impact of different external influences on the selected artwork
- ◆ analysing two unseen expressive art images, with reference to the question prompts, using appropriate art vocabulary

Section 1: Expressive art studies — question paper prompts

Mandatory question

This question comprises of three prompts drawn from the following options

One from:

- ◆ use of materials and/or technology
- ◆ use of scale
- ◆ use of techniques
- ◆ working methods

and **one** from:

- ◆ choice of subject matter
- ◆ consideration of mood and atmosphere
- ◆ consideration of style
- ◆ use of **one** visual element from line, tone, colour, texture, shape, form, pattern (selected by the candidate)

and:

- ◆ impact of social, cultural, and/or other influences

Optional questions

Examples of expressive art issues that could be included in these questions are listed below

- ◆ colour
- ◆ composition
- ◆ focal point
- ◆ form
- ◆ imagery
- ◆ lighting
- ◆ line
- ◆ location
- ◆ materials
- ◆ mood and atmosphere
- ◆ pattern
- ◆ perspective
- ◆ pose
- ◆ scale
- ◆ setting

Optional questions

Examples of expressive art issues that could be included in these questions are listed below

- ◆ shape
- ◆ style
- ◆ subject matter
- ◆ symbolism
- ◆ techniques
- ◆ technology
- ◆ texture
- ◆ tone
- ◆ use of space
- ◆ viewpoint

Section 2: Design studies

This section has 30 marks. It contains six extended-response questions: one mandatory and five optional. In this section, candidates answer three questions in total: the mandatory question and two of the five optional questions.

Marks are available for:

- ◆ demonstrating specialist knowledge and understanding of design practice and issues
- ◆ explaining, with reference to unseen prompts, how specific elements are used in a selected design work which the candidates have previously studied
- ◆ explaining the impact of different external influences on the selected design
- ◆ analysing two unseen design images, with reference to the question prompts, using appropriate design vocabulary

Section 2: Design studies — question paper prompts

Mandatory question

This question comprises of three prompts drawn from the following options

One from:

- ◆ consideration of function
- ◆ use of materials and/or technology
- ◆ use of techniques
- ◆ working methods

and **one** from:

- ◆ consideration of aesthetics
- ◆ consideration of style
- ◆ consideration of target market/audience
- ◆ use of **one** visual element from line, tone, colour, texture, shape, form, pattern (selected by the candidate)

and:

- ◆ impact of social, cultural, and/or other influences

Optional questions

Examples of design issues that could be included in these questions are listed below

- ◆ aesthetics
- ◆ colour
- ◆ construction
- ◆ decoration
- ◆ ergonomics
- ◆ fitness for purpose
- ◆ form
- ◆ function
- ◆ imagery
- ◆ layout
- ◆ line
- ◆ location
- ◆ manufacturing process
- ◆ materials
- ◆ pattern
- ◆ scale
- ◆ shape
- ◆ sources of inspiration
- ◆ style
- ◆ target audience
- ◆ target market
- ◆ techniques
- ◆ technology
- ◆ texture
- ◆ tone
- ◆ typography
- ◆ use of space
- ◆ wearability

Setting, conducting and marking the question paper

The question paper is set and marked by SQA, and conducted in centres under conditions specified for external examinations by SQA.

Candidates have 2 hours to complete the question paper.

Specimen question papers for Higher courses are published on SQA's website. These illustrate the standard, structure and requirements of the question papers candidates sit. The specimen papers also include marking instructions.

Course assessment structure: expressive portfolio

Expressive portfolio

100 marks

The portfolio assesses candidates' ability to apply practical art skills and integrate them with their knowledge and understanding of art practice across the course.

Throughout the expressive portfolio, candidates have the opportunity to demonstrate skills, knowledge and understanding by:

- ◆ responding to their theme/stimulus by producing relevant and focused 2D/3D analytical drawings, studies and investigative research, and using these to produce a single line of development leading to a final piece
- ◆ creatively and skilfully using appropriate materials, techniques and/or technology, visual elements and expressive effects
- ◆ reflecting on and critically evaluating their creative process and the visual qualities of their portfolio with reference to their theme/stimulus

The expressive portfolio has a total mark allocation of 100 marks. This is 38.5% of the overall marks for the course assessment.

Course assessment structure: design portfolio

Design portfolio

100 marks

The portfolio assesses candidates' ability to apply practical design skills and integrate them with their knowledge and understanding of design practice across the course.

Throughout the design portfolio, candidates have the opportunity to demonstrate skills, knowledge and understanding by:

- ◆ responding to their design brief by producing and compiling a variety of relevant and focused 2D/3D investigative material and market research, and using these to produce a single line of development leading to a design solution
- ◆ creatively and skilfully using appropriate materials, techniques and/or technology, and demonstrating their understanding of design elements
- ◆ reflecting on and critically evaluating their design process and the aesthetic and functional qualities of their design portfolio with reference to their design brief/design area requirements

The design portfolio has a total mark allocation of 100 marks. This is 38.5% of the overall marks for the course assessment.

Setting, conducting and marking the expressive portfolio and the design portfolio

The portfolios allow candidates to demonstrate their ability to work independently. They are sufficiently open and flexible to allow personalisation and choice.

Candidates should be fully prepared before undertaking the portfolio assessment tasks. That is, they should have the necessary skills and be aware of the requirements of the assessment.

The portfolios are:

- ◆ set by centres within SQA guidelines
- ◆ conducted under some supervision and control
- ◆ submitted to SQA for external marking

All marking is quality assured by SQA.

Assessment conditions

Time

Candidates develop portfolios in response to an expressive theme/stimulus and a design brief. They produce their portfolios over an extended period. This allows them to develop and refine their work before it is presented for assessment.

Supervision, control and authentication

The portfolios are produced under some supervision and control. This means that:

- ◆ candidates do not need to be directly supervised at all times
- ◆ the use of resources, including the internet, is not tightly prescribed
- ◆ the work an individual candidate submits for assessment is their own
- ◆ teachers and lecturers can provide reasonable assistance

Resources

There are no restrictions on the resources to which candidates may have access while producing their portfolios.

Reasonable assistance

Candidates must undertake the assessment independently. However, reasonable assistance may be provided prior to the formal assessment process taking place. The term 'reasonable assistance' is used to try to balance the need for support with the need to avoid giving too much assistance. If any candidates require more than what is thought to be 'reasonable assistance', they may not be ready for assessment or they have been entered for the wrong level of qualification.

Candidates can seek clarification regarding the portfolio assessment tasks if they find them unclear. In this case, the clarification should normally be given to the whole class.

If a candidate is working on their portfolio and is faced with more than one possible solution to a problem, then teachers and lecturers may explore options with them. The teacher or lecturer and candidate can discuss the pros and cons of each option. The candidate can then decide on a solution based on the discussion.

Once candidates have submitted their evidence, it must not be changed by teachers or lecturers or candidates.

Centres must not provide model answers or writing frames to assist candidates when completing their evaluations.

Evidence to be gathered

Volume

Candidates can present their work in a variety of ways; however, the overall maximum size for each portfolio must not exceed three A2-sized, single-sided sheets or equivalent. Portfolios must fold to a size not exceeding A1 for submission to SQA. The candidates' evaluations must be attached to the first sheet and must not overlap work or extend beyond the three A2 sheets or equivalent.

There is no word count.

Candidates must use the evaluation template provided by SQA.

Grading

Candidates' overall grades are determined by their performance across the course assessment. The course assessment is graded A–D on the basis of the total mark for all course assessment components.

Grade description for C

For the award of grade C, candidates will typically have demonstrated successful performance in relation to the skills, knowledge and understanding for the course.

Grade description for A

For the award of grade A, candidates will typically have demonstrated a consistently high level of performance in relation to the skills, knowledge and understanding for the course.

Equality and inclusion

This course is designed to be as fair and as accessible as possible with no unnecessary barriers to learning or assessment.

For guidance on assessment arrangements for disabled candidates and/or those with additional support needs, please follow the link to the assessment arrangements web page: www.sqa.org.uk/assessmentarrangements.

Further information

The following reference documents provide useful information and background.

- ◆ [Higher Art and Design subject page](#)
- ◆ [Assessment arrangements web page](#)
- ◆ [Building the Curriculum 3–5](#)
- ◆ [Guide to Assessment](#)
- ◆ [Guidance on conditions of assessment for coursework](#)
- ◆ [SQA Skills Framework: Skills for Learning, Skills for Life and Skills for Work](#)
- ◆ [Coursework Authenticity: A Guide for Teachers and Lecturers](#)
- ◆ [Educational Research Reports](#)
- ◆ [SQA Guidelines on e-assessment for Schools](#)
- ◆ [SQA e-assessment web page](#)

The SCQF framework, level descriptors and handbook are available on the SCQF website.

Appendix 1: course support notes

Introduction

These support notes are not mandatory. They provide advice and guidance to teachers and lecturers on approaches to delivering the course. You should read these in conjunction with this course specification and the specimen question paper and coursework.

Developing skills, knowledge and understanding

This section provides further advice and guidance about skills, knowledge and understanding that teachers and lecturers could include in the course. Teachers and lecturers have considerable flexibility to select contexts that will stimulate and challenge candidates, offering both breadth and depth.

The Higher Art and Design course develops skills, knowledge and understanding, as stated in this course specification:

- ◆ producing analytical drawings and investigative studies in response to stimuli
- ◆ using visual elements expressively, showing clear understanding of the subject matter
- ◆ producing focused investigative visual and market research for a design activity
- ◆ using a range of art and design materials, techniques and/or technology creatively and expressively
- ◆ developing and progressively refining a variety of personal and creative ideas for art and design work in 2D and/or 3D formats
- ◆ analysing and critically reflecting on artists' and designers' use of materials, techniques and/or technology
- ◆ analysing the impact of social, cultural and other influences on the work and practice of artists and designers
- ◆ using a range of complex problem-solving, planning and self-evaluation skills within the creative process

The 'Approaches to learning and teaching' and 'Preparing for course assessment' sections provide suggested activities that teachers and lecturers can build into the course to develop skills, knowledge and understanding.

Approaches to learning and teaching

Effective learning and teaching at this level draws on a variety of approaches to enrich the experience of candidates. Practical approaches to learning and teaching that provide opportunities for personalisation and choice can help to motivate and challenge candidates.

Teachers and lecturers can use a wide variety of learning and teaching strategies to deliver the course. The following information provides guidance on possible approaches. The course is learner-centred and provides many opportunities for active, experiential learning.

When planning delivery, teachers and lecturers must ensure that the range of choices offered to candidates is appropriate and manageable for their centre. Teachers and lecturers are free to select the contexts that are most suitable for specific expressive and design activities. These contexts should allow candidates to personalise their work.

When selecting approaches and contexts, teachers and lecturers should consider:

- ◆ candidates' prior experience
- ◆ candidates' aptitudes and abilities
- ◆ the size of the group
- ◆ their knowledge, skills and confidence
- ◆ the facilities, equipment and resources available
- ◆ the time available and time management

The following table provides examples of learning and teaching approaches.

Approach	Description	Candidates can:
Whole-class teaching	Teachers and lecturers address the class as a whole.	<ul style="list-style-type: none"> ◆ receive important information such as: <ul style="list-style-type: none"> — aims — assessment task instructions — clarification of the assessment task — explanations — deadline dates — facts on the impact of external influences on the work of artists and designers — details on the working methods of artists and designers
Practical demonstration	<p>Teachers and lecturers demonstrate a practical technique.</p> <p>Demonstrations can be broken down into stages to make learning more accessible.</p>	<ul style="list-style-type: none"> ◆ observe first-hand how to apply a technique or use a particular material ◆ ask questions ◆ get hints and tips
Practical activity	Candidates apply what they have learned by producing a piece of practical work.	<ul style="list-style-type: none"> ◆ demonstrate understanding ◆ engage in active learning ◆ build up their skills ◆ develop and refine their techniques ◆ engage in creative experimentation

Approach	Description	Candidates can:
Question and answer	<p>Candidates have the opportunity to ask and answer questions about aspects of the course.</p> <p>Teachers and lecturers can use simple, straightforward questions to test basic understanding and recall of facts. They can use higher-order questions to help candidates develop their understanding and gain new insights.</p>	<ul style="list-style-type: none"> ◆ demonstrate their knowledge and understanding ◆ reinforce their learning ◆ learn from their peers ◆ develop their understanding of a topic ◆ form opinions and justify them
Personal investigation and research	<p>Candidates have access to sources, for example books, print-outs, the internet so that they can gather information and learn about a topic independently.</p> <p>Drawing is another method of investigating a theme, stimulus or source of inspiration.</p>	<ul style="list-style-type: none"> ◆ collate information on the work and practice of artists and designers ◆ gather market research ◆ explore aspects of a topic that are relevant to their selected approach ◆ increase their knowledge and understanding
Visual presentation	<p>Teachers and lecturers, or candidates, could give a presentation, supported by images, slides or video clips to communicate information.</p>	<ul style="list-style-type: none"> ◆ develop their understanding of a technique or topic ◆ develop their understanding of the work and practice of artists and designers
Discussion with individuals and/or groups	<p>Candidates have the opportunity to discuss their work with their teachers and lecturers and/or peers.</p>	<ul style="list-style-type: none"> ◆ give and receive feedback and constructive criticism ◆ arrive at decisions about the direction of their work ◆ identify areas for improvement and plan next steps
Self-reflection	<p>Candidates have the opportunity to evaluate their own work and progress.</p>	<ul style="list-style-type: none"> ◆ express evaluative judgements on their work and progress ◆ record justified opinions and decisions

Approach	Description	Candidates can:
Group activities	Candidates work in groups to explore and collate information on a topic. Note: candidates must produce work for portfolios individually.	<ul style="list-style-type: none"> ◆ engage in co-operative and collaborative learning ◆ gather and share information ◆ learn from their peers
Visits	Candidates visit a site or venue to gather factual and/or visual information. Visits can be related to the expressive or design activity, for example visits to an architectural site, a landscape location, a gallery or an art or design studio.	<ul style="list-style-type: none"> ◆ gain a deeper understanding of expressive art issues or a design problem ◆ develop an understanding of art and/or design practice ◆ develop knowledge of art and/or design processes, materials and techniques ◆ gather research, for example notes and/or visual material such as photographs and drawings
Guest speakers	Candidates listen to a presentation by a practising artist or designer and have the opportunity to ask questions.	<ul style="list-style-type: none"> ◆ develop an understanding of art and design issues and practice

Relevance and integration of the study of artists and designers

Expressive and design activities should include practical learning with supporting contextual knowledge and investigation into art and design practice.

This approach:

- ◆ develops candidates' knowledge and understanding of the varied working practices and approaches used by past and present artists and designers
- ◆ helps candidates critically reflect on their own creative choices
- ◆ encourages candidates to use selected materials and techniques in a more informed manner in their own work
- ◆ inspires candidates to apply what they have learned to their own practical work

Candidates should have opportunities to learn about the work and practice of artists and designers. This could include investigating examples of contemporary and historical work. It could also include looking at art and design from a range of cultures and movements.

Candidates should investigate and understand how different artists and designers communicate ideas in their work through creative and expressive use of a range of visual

and design elements. They should learn how artists and designers use a variety of materials, techniques and/or technology. Candidates should have opportunities to develop their knowledge and understanding of the external influences that impact the work of artists and designers. At this level, candidates are expected to be familiar with the working methods of a variety of artists and designers.

Delivering practical activities

The scope and context of these activities is at the discretion of centres.

During practical activities candidates will have opportunities to:

- ◆ produce investigative material in response to a theme or stimulus and design brief
- ◆ use selected art and design materials, techniques and/or technology to realise their creative intentions
- ◆ develop knowledge and understanding of the creative process
- ◆ respond skilfully and creatively to their theme or stimulus and design brief
- ◆ develop their understanding of appropriate visual elements (for example colour, tone, line, shape, form, texture and pattern) and expressive effects (for example composition, focal point, perspective, viewpoint, lighting, mood and atmosphere, symbolism)
- ◆ develop their understanding of appropriate design elements (for example aesthetics, style, layout, function, safety, balance, ergonomics, wearability, target market, impact, visual elements)
- ◆ work with increased autonomy

Teachers and lecturers should make a judgement about when candidates have the necessary knowledge and skills to undertake the portfolio assessment tasks.

Sequencing expressive and design activities

Teachers and lecturers can deliver expressive and design activities sequentially or concurrently. There is no set way to approach planning, sequencing and integration of activities. This can depend on available resources, time and staff expertise.

While a number of approaches may be used in learning and teaching activities, candidates **must** produce the work for assessment independently.

Preparing for course assessment

The course assessment will focus on:

- ◆ breadth — drawing on knowledge and skills from across the course
- ◆ challenge — requiring greater depth or extension of knowledge and skills
- ◆ application — requiring application of knowledge and/or skills in practical and theoretical contexts

When preparing candidates for the course assessment, teachers and lecturers can avoid unnecessary or repetitive assessment tasks by focusing on the information contained in the specimen question paper and portfolio assessment task documents.

Assessment can be used to support learning by:

- ◆ sharing assessment criteria by making candidates aware of:
 - the instructions for candidates from the coursework assessment tasks
 - the marking instructions for the specimen question paper and past papers
- ◆ using information gathered to set learning targets and plan next steps
- ◆ adapting learning and teaching activities based on assessment information
- ◆ providing constructive feedback on candidates' progress

Question paper

The question paper requires candidates to integrate and apply knowledge and skills from across the course. It allows them to demonstrate their knowledge and understanding of art and design practice in an extended-response format.

Candidates must have opportunities to develop an understanding of art and design terminology to respond to questions effectively. Subject-specific vocabulary is used in the question paper to prompt candidates. These terms are listed in the 'Course assessment structure: question paper' section of this course specification. In addition, Appendix 2 of this course specification gives more detail on specialist art and design terminology to help candidates to prepare for the question paper.

The duration of the question paper is 2 hours, and candidates should respond to six questions within this time. Candidates benefit from practice in exam technique. For example, responding to practice questions within a time limit can help them to develop the ability to manage their time effectively for the question paper.

The question paper requires candidates to demonstrate their knowledge and understanding in an extended-response format. To structure their responses, some candidates find it helpful to include sub-headings based on the issues specific to the question, whereas other candidates prefer to structure their responses in a more integrated way.

Teachers and lecturers should advise candidates on how to answer questions in an effective manner by covering:

- ◆ the meaning of the art and design terminology likely to appear in the question prompts and how to respond to these terms
- ◆ how to respond to command words
- ◆ how to apply their knowledge and understanding of the work and practice of artists and designers they have studied
- ◆ how to apply their knowledge and understanding of the influences that have impacted a specific work by an artist and designer they have studied
- ◆ how to structure responses effectively
- ◆ how much to write in response to each element of the question

Candidates can use different techniques to help structure their responses. For example, they can make effective analytical points by including information on what, where or how, and why to help structure their response.

What

- ◆ Identifying a feature within, or about, the artwork or design that is relevant to the question prompt.

Where or how

- ◆ Describing where it can be seen in the work.
- ◆ Describing in what way it can be seen in the work.

Why

- ◆ Discussing an effect of its use or inclusion in the work.
- ◆ Discussing a reason for its use or inclusion in the work.

Candidates do not have to structure responses in this specific order or in a specific way.

The command words and requirements for the question paper are outlined in the following table.

Command word	Candidates should:
Select	<ul style="list-style-type: none">◆ decide which work to respond on in the mandatory questions◆ name the artist and the artwork or the designer and the design

Explain	<ul style="list-style-type: none"> ◆ provide factually correct information showing knowledge of art and design practice ◆ apply knowledge and understanding of a specific artwork or design to relate cause and effect and/or make relationships between things clear ◆ explain the use, effect or consideration of art and design elements and the impact of social, cultural and other influences on a specific artwork or design — for example explaining the use of a technique in terms of its visual effect on the work, or explaining how a particular style of design makes it appeal to a target market
Analyse	<ul style="list-style-type: none"> ◆ respond on unseen artworks and designs by applying knowledge and understanding of art and design practice: examine elements of the work in detail in order to explain the relationship between them and the relationship with the work as a whole ◆ draw out and relate effects and implications supported by valid justification

At this level, candidates are required to give a balanced response to questions, demonstrating a breadth and depth of knowledge and understanding. A maximum of 4 marks are available for responding to each question prompt, up to 10 marks for each question overall. To gain a mark, candidates must make a fully justified point relevant to the question asked. Candidates are not awarded marks for descriptive responses or responses that do not demonstrate an understanding of art and design issues.

Mandatory questions

Question 1 and question 7 are mandatory questions. Candidates are required to demonstrate knowledge and understanding of key art and design issues and detailed knowledge and understanding of one artwork and one design. Candidates may study a variety of artists and designers, but their studies should include the work of significant artists and designers. This ensures candidates have access to reliable sources of information to answer the question effectively. This information could include facts about the artists' and designers' use of materials, techniques and/or technology, working methods, style, and information about the impact of external influences on their work. Examples of external influences are listed in the 'Skills, knowledge and understanding for the course' section in this course specification.

When selecting artists and designers for study, teachers and lecturers should consider how well the work of particular artists and designers could relate to and inform candidates' practical work.

The term 'artwork' can be interpreted in its broadest sense and includes painting, printmaking, photography, sculpture, installation and site-specific art. Candidates may refer to individual artists and designers or groups of artists or designers, for example Gilbert & George, Boyle Family, Timorous Beasties or Alessi.

Mandatory questions are structured as follows:

Question	Candidates must:	Marks
1	<ul style="list-style-type: none">◆ select one artwork they have previously studied◆ give an explanation of three subject-specific prompts, including the impact of social, cultural and/or other influences, with reference to the selected artwork	10
7	<ul style="list-style-type: none">◆ select one design they have previously studied◆ give an explanation of three subject-specific prompts, including the impact of social, cultural and/or other influences, with reference to the selected design	10

Mandatory questions are constructed so that they are accessible to all candidates who have studied a range of different artworks and designs. A question prompt may direct candidates to explain the use of **one** visual element. In this case, candidates must select **only one** from line, colour, tone, shape, form, pattern or texture. This allows candidates to choose the visual element that is most appropriate to their selected artwork or design.

Teachers and lecturers should make candidates aware that when they are responding on social, cultural and other influences, they must explain the impact of these influences on the artwork or design. Providing biographical information or referring to influences without explaining their impact on the artwork or design does not fulfil the requirements of this element of the question.

Optional questions

Section 1: expressive art studies

Candidates are required to select and analyse two unseen images of artworks. They can expect to find images representing people, places and objects or a combination of these. Artworks could be 2D or 3D and show a variety of different techniques and processes. Candidates are expected to demonstrate knowledge and understanding of specific expressive art issues in relation to the artworks.

Section 2: design studies

Candidates are required to select and analyse two unseen images of designs. They can expect to find images representing graphics; product design; interior, environmental, or architectural design; jewellery; and fashion or textiles. Candidates are expected to demonstrate an understanding of specific design issues in relation to the design works.

Each optional question contains an image of an artwork or design and is structured as follows:

Candidates must:	Marks
◆ analyse the artwork or design by responding to three subject-specific prompts	10

Teachers and lecturers can help candidates prepare for the question paper by:

- ◆ reinforcing the meaning and use of art and design terms
- ◆ teaching them about a range of art and design areas, styles, techniques and processes to broaden their knowledge and understanding of art and design practice
- ◆ ensuring that the selection of artworks and designs studied enables them to answer the mandatory questions effectively
- ◆ ensuring that they have access to important factual information on selected artworks and designs
- ◆ teaching them about external influences and how these have impacted on specific artworks and designs
- ◆ sharing the specimen question paper and marking instructions with them
- ◆ explaining how marks are allocated within each question according to the marking instructions
- ◆ giving them opportunities to answer practice questions and to receive feedback on performance, for example through homework tasks and/or class tests
- ◆ asking them to answer questions within a time limit to help improve their exam technique
- ◆ giving them the opportunity to sit a practice examination, which replicates the format and conditions of the question paper
- ◆ marking their homework, class tests and practice examination work in line with the national standard

Coursework assessment tasks

The portfolio assessment tasks require candidates to respond skilfully and creatively to their expressive theme or stimulus and their design brief. Candidates present portfolios that show the investigation and development of a single line of expressive enquiry as well as a single line of design enquiry. They use this work as a basis for producing their final piece of expressive artwork and the design solution. Candidates then reflect on and critically evaluate their creative process.

The portfolio assessment task documents contain detailed information for teachers and lecturers and candidates. Teachers and lecturers must give candidates the instructions for candidates for each portfolio assessment task before they begin their practical assessments.

In their portfolios, candidates are assessed on process, skills and evaluation.

Section	Definition	Expressive portfolio	Design portfolio
Process	A series of actions taken in order to achieve a particular end	Following a series of creative steps to respond to a theme or stimulus to produce a final piece — showing the thought process and focused experimentation leading from the investigation to the design solution	Following a series of creative steps to respond to a design brief to produce a design solution — showing the thought process and focused experimentation leading from the investigation to the final piece
Skills	Knowledge and ability that enables you to do something well	Recording and observing with accuracy, and skilfully and creatively applying materials and techniques for particular creative effect	Communicating ideas in a visual way, and skilfully and creatively using materials and techniques and/or technology for particular aesthetic and functional effect
Evaluation	Judging the value, quality or importance of something	Critically judging the effectiveness of the expressive portfolio	Critically judging the effectiveness of the design portfolio

Marks for process, skills and evaluation are allocated across each portfolio as follows:

Section	Marks allocated	Stage
Process	10	Investigation and research
Process	30	Development Final piece or design solution
Skills	50	Investigation and research Development Final piece or design solution
Evaluation	10	Evaluation

Approaches to assessment — expressive

The expressive portfolio assessment task requires candidates to:

- ◆ select a theme or stimulus
- ◆ produce relevant 2D and/or 3D analytical drawings, studies and investigative research
- ◆ demonstrate a single line of development
- ◆ produce a final piece
- ◆ evaluate their creative process

Expressive contexts

Teachers and lecturers may select a suitable context for the expressive activity. Expressive contexts include genres such as:

Context	Genre
People	◆ portraiture ◆ figure composition
Places	◆ landscape ◆ built environment ◆ site-specific art ◆ installation ◆ street art
Objects	◆ still life ◆ assemblage

Genres may also be combined, for example a figure in a landscape. Approaches inspired by the work of artists may also provide a suitable context for the expressive portfolio. Teachers and lecturers may be able to take advantage of local contexts to provide interesting themes or stimuli for candidates.

Candidates should select the context for the expressive activity with guidance from their teacher or lecturer. Teachers and lecturers should not allow candidates to select expressive contexts that are beyond their ability and level of experience, or that their centre would find difficult to support and facilitate.

Selecting a theme or stimulus

Candidates are required to select a theme or stimulus with support from their teacher or lecturer. Open-ended themes can often encourage candidates to respond in a personal and imaginative way. They can develop creative ideas in response to themes such as vanity, discarded, haberdashery, a walk in the park and American diner. A stimulus can be used as a starting point for candidates. This could be a photograph, object, place, a piece of literature or music, a social or political issue, or a particular culture.

Teachers and lecturers can limit the choice of themes or stimuli for candidates. The choice of contexts, themes and stimuli can enrich the learning experience. It can also help candidates to develop skills for learning, life and work and prepare them for their place in a diverse, inclusive and participative society. Teachers and lecturers should give careful consideration when selecting themes or stimuli. They should show sensitivity as some topics may inadvertently cause candidates offence or discomfort.

Responding to the theme or stimulus through investigation

Candidates are required to produce investigative research in response to their theme or stimulus. This may include:

- ◆ analytical drawings showing visual analysis of their subject matter through, for example, the use of line, tone, texture, colour, pattern, shape and/or form
- ◆ 2D and/or 3D investigative studies
- ◆ investigative research, for example exploring an artist's techniques, collecting images, and taking photographs
- ◆ investigating materials, techniques and/or technology

Analytical drawings and studies should show an understanding of the qualities of the subject matter. Candidates should demonstrate control in their handling of the materials and techniques they choose. Working from life, real objects, subjects or locations (or their own photographs of these) can help candidates explore and understand the visual qualities of their subject matter in greater depth.

Candidates' investigative research in the portfolio should be directly relevant to their selected theme or stimulus. Teachers and lecturers should refer to the detailed marking instructions in the portfolio assessment task when advising candidates about the nature and volume of investigative research required. Investigative research for the portfolio should be proportionate to the marks available.

Development

In their expressive portfolio, candidates are expected to demonstrate a **single line of development** showing **visual continuity** and the **refinement of one idea**. At this level, the development of ideas should be well-considered and show a secure understanding and creative and skilful use of compositional techniques and visual elements.

Development should show a strong visual connection with the investigative research in the portfolio. It should reflect the key elements that the candidate has decided to take forward to their final piece. All studies should be relevant to the selected theme or stimulus. The quality of the process and skills demonstrated in the portfolio are more important than the quantity of development. As candidates refine their idea, the development should become more

focused. Candidates can explore a particular technique in depth, or purposefully explore different materials and techniques to determine which is most successful at communicating their intended style.

In their development, candidates should demonstrate skills in their creative use of art materials, techniques and/or technology. Candidates should play to their own strengths and preferences, which they will have established through experience and experimentation.

As their development work progresses, candidates should show the refinement of their idea. In expressive work, development and refinement could include:

- ◆ trying different formats in 2D work, for example landscape, portrait, and square
- ◆ varying and modifying the arrangement in 3D work
- ◆ altering and experimenting with scale and negative space
- ◆ experimenting with and modifying composition, viewpoint and/or perspective
- ◆ exploring materials and techniques to achieve a particular effect
- ◆ fine-tuning and perfecting a particular technique
- ◆ comparing a range of materials to see which is best to convey an intended style or mood
- ◆ combining specific visual elements to achieve a particular effect
- ◆ decision making and planning for the final piece

Producing the final piece

The development process should help candidates to make decisions about their final piece. While teachers and lecturers may discuss the pros and cons of various options with them, candidates must make the final decision themselves. When discussing plans for the final piece, teachers and lecturers may find it helpful to prompt candidates to consider:

- ◆ **Scale** — it is not necessary to produce a large piece of work, although some candidates do enjoy larger-scale expressive approaches. The scale chosen should suit the candidate's style and highlight their strengths.
- ◆ **Composition and viewpoint** — the final piece should show some further refinement, so candidates should not simply make a larger version of a development study.
- ◆ **Visual continuity** — although the final piece should demonstrate further refinement, it should not be radically different from the previous work. Candidates should consider how they will achieve strong visual continuity with the development work, for example through subject matter, colour palette and style.
- ◆ **Materials and techniques** — candidates should consider the success and visual impact of techniques used in previous development work.
- ◆ **Time available** — some candidates may be unrealistic about what they can achieve in a given timescale. Teachers and lecturers should advise candidates to be realistic about what they can achieve in the time available.

Evaluation

Candidates are expected to use problem-solving, planning and evaluation skills during the creative process. The evaluation should be completed as the final stage of their expressive portfolio. The evaluation must be completed on the Higher Art and Design — expressive portfolio evaluation template. Candidates are assessed on their ability to give justified personal opinions on:

- ◆ the decisions made when working through their expressive portfolio
- ◆ the effectiveness of the visual qualities of their expressive portfolio with reference to their theme or stimulus

It is important for candidates to understand the difference between describing their creative process and evaluating their work. They will benefit from guidance on how to make evaluative statements using appropriate expressive art vocabulary. Teachers and lecturers could encourage them to consider:

- ◆ how well the portfolio reflects the theme or stimulus
- ◆ how visually successful the work is and why
- ◆ significant breakthroughs or turning points
- ◆ important decisions they made
- ◆ strengths, weaknesses and areas for improvement

Candidates must produce the expressive portfolio evaluation independently. Teachers and lecturers must not provide writing frames, model evaluations, or assist candidates with writing their evaluations. Once candidates submit their evaluation for assessment, it must not be altered in any way.

Approaches to assessment — design

The design portfolio assessment task requires candidates to:

- ◆ select a design brief
- ◆ produce and compile relevant 2D and/or 3D investigative material and market research
- ◆ demonstrate a single line of development
- ◆ produce a design solution
- ◆ evaluate their design process

Design contexts

The context for learning is at the discretion of teachers and lecturers. Teachers and lecturers should not allow candidates to select design contexts that would be difficult to support and facilitate.

Teachers and lecturers may select a suitable context for the design activity. They could take advantage of local contexts to give candidates a 'real-life' design problem to solve.

Design contexts include design areas and/or specific design problems, for example:

Design area	Examples
Graphics	<ul style="list-style-type: none"> ◆ poster ◆ leaflet ◆ menu ◆ book, CD, or DVD cover ◆ packaging ◆ infographic ◆ infomercial or animation
Product	<ul style="list-style-type: none"> ◆ household product ◆ lighting ◆ chair ◆ clock ◆ educational toy
Interior or environment or architecture	<ul style="list-style-type: none"> ◆ domestic, public or commercial interior ◆ residential, public or commercial building ◆ structure — shelter, walkway, bridge ◆ facilities — garden, play area, street furniture
Jewellery	<ul style="list-style-type: none"> ◆ body adornment ◆ neckpiece ◆ cuff, bracelet, arm piece, shoulder piece ◆ brooch ◆ watch
Fashion or textiles	<ul style="list-style-type: none"> ◆ surface pattern ◆ constructed textiles ◆ cushion ◆ clothing ◆ costume ◆ accessory — headpiece, hat, bag, shoes, wrap

The design brief

An effective design brief is essential to enable candidates to engage successfully with the design process. Candidates must have a workable and realistic design brief to respond to in their portfolio assessment task. A good brief will elicit a creative response but give candidates useful parameters.

Candidates can develop their own brief, but are not required to do so. Centres may provide a single brief, which candidates can respond to individually; a choice of briefs; or a design brief template, which candidates can personalise.

An effective design brief:

- ◆ gives direction without being too restrictive
- ◆ provides important details on the design problem
- ◆ identifies key design issues
- ◆ allows candidates to respond in a creative and personal way
- ◆ encourages candidates to follow an effective design process to arrive at a solution

The following table contains information to consider when developing design briefs.

Aesthetics	Function	Materials and techniques	Target market or audience
<ul style="list-style-type: none"> ◆ style ◆ source of inspiration ◆ imagery ◆ lettering ◆ layout ◆ key visual elements ◆ visual impact 	<ul style="list-style-type: none"> ◆ purpose ◆ practicality ◆ wearability ◆ durability ◆ safety ◆ weight ◆ balance ◆ readability ◆ use of space 	<ul style="list-style-type: none"> ◆ materials available ◆ equipment available ◆ suitability of materials and techniques ◆ effect of the materials on aesthetics ◆ effect of the materials on function ◆ 2D or 3D processes 	<ul style="list-style-type: none"> ◆ age group ◆ income ◆ personal style ◆ preferences ◆ requirements ◆ suitable for mass production ◆ bespoke or one-off ◆ limited edition

Responding to the design brief through investigation

Candidates are required to produce investigative research in response to their design brief. This work may include:

- ◆ images relevant to the design brief (for example sources of inspiration, site photographs and maps for architecture)
- ◆ focused market research relevant to the design brief and intended style
- ◆ relevant analytical drawings that explore the qualities of the visual stimulus and assist the candidate with development — there is no requirement to produce expressive drawing in the design portfolio — drawing for design has a different purpose
- ◆ investigation into appropriate design issues, materials or techniques and technology

Candidates may undertake a variety of research activities at the start of the design process. In their market research, looking at the work of others can provide a useful starting point for them to consider how designers use colour, shape, materials, textures and pattern to create functional and aesthetically pleasing designs.

Candidates may find it helpful to have a visual stimulus as a source of inspiration at the start of their creative process. Visual stimuli could be derived from:

- ◆ the natural world, for example fish skeleton, orchids, bacteria
- ◆ the man-made world, for example cogs and wheels, Eiffel tower, circuit boards
- ◆ cultures, for example Islamic, Native American, Chinese
- ◆ art and design styles, for example Art Nouveau, Art Deco, Constructivism
- ◆ social and political issues, for example food waste, plastic pollution, animal rights
- ◆ events, for example music festival, ballet performance, sporting event

A visual stimulus can be useful to candidates to help them explore imagery, colour, shape, form and/or pattern, which they can later develop in their design process.

Candidates' investigative research in the portfolio must relate to the design brief and should show that they have investigated the key issues identified in the brief. Teachers and lecturers should refer to the detailed marking instructions in the design portfolio assessment task when advising candidates about the nature and volume of investigative research required. Investigative research for the portfolio should be proportionate to the marks available.

Development

In their design portfolio, candidates are expected to demonstrate a **single line of development** showing **visual continuity** and the **refinement of one idea**. At this level, the development of ideas should be well-considered, demonstrating creative experimentation and a secure understanding and creative and skilful use of design elements.

Development should show a strong visual connection with the investigative research included in the portfolio. It should reflect the key elements that the candidate has decided to take forward to their design solution. Developments should be relevant to the requirements of the design brief. The quality of the process and skills demonstrated are more important than the quantity of development. As candidates refine their idea, the development should become more focused.

In their development, candidates should demonstrate their skills when creatively using design materials, techniques and/or technology. They should use materials and techniques appropriate to their design area and brief. Teachers and lecturers may wish to limit the materials available to candidates, or build a requirement into the design brief to use certain types of materials, for example fabrics, recycled materials or paper.

In their development, candidates should demonstrate an understanding of the aesthetic requirements of their design brief and the needs and preferences of their target market or audience. They should address functional issues and focus on solving appropriate design problems. Images that simply show the construction of a design solution at various stages do not demonstrate development.

As their development work progresses, candidates should show the refinement of their idea. In design work, development and refinement could include:

- ◆ adapting an element of the design to improve functionality, for example stability, practicality, readability, and fastenings
- ◆ making slight adjustments to improve the aesthetics of a design, for example colour balance, form, and surface decoration
- ◆ creating and modifying a 2D motif or 3D element for textiles, fashion or jewellery
- ◆ experimenting with different repeat patterns, for example block, half-drop, mirror, and linear, and changing the scale of elements
- ◆ enhancing the visual impact of a design, for example creating or repositioning a focal point; changing the scale of an element; modifying the use of a visual element, such as colour, line, pattern, and texture; manipulating imagery, lettering and layout in graphics
- ◆ paper engineering to create 3D elements for jewellery or models for product design or architecture
- ◆ experimenting with use of space in interior or architectural design to improve functionality
- ◆ comparing the suitability of a range of materials and techniques by creating samples
- ◆ fine-tuning the use of a particular material and/or technique
- ◆ decision making and planning for the final piece

Producing the design solution

The development process should help candidates to make decisions about their design solution. While teachers and lecturers may discuss the pros and cons of various options with them, candidates must make the final decision themselves.

When discussing plans for the design solution, teachers and lecturers may find it helpful to prompt candidates to consider:

- ◆ **Refinement** — the design solution should show some further refinement, so candidates should not simply make a larger version of a development. Their solution should show some further improvement.
- ◆ **Visual continuity** — although the design solution should demonstrate further refinement, it should not be radically different from the previous work. Candidates should consider how they will achieve strong visual continuity with the development work, for example through the use of colour palette and style.
- ◆ **Materials and techniques** — candidates should consider the success of the materials and techniques used in previous development work.
- ◆ **Time available** — some candidates may be unrealistic about what they can achieve in a given timescale. Teachers and lecturers should advise candidates to be realistic about what they can achieve in the time available.

Evaluation

Candidates are expected to use problem-solving, planning and evaluation skills during the design process. The evaluation should be completed as the final stage of their design portfolio. The evaluation must be completed on the Higher Art and Design — design portfolio evaluation template. Candidates are assessed on their ability to give justified personal opinions on:

- ◆ the decisions made when working through their design portfolio
- ◆ the effectiveness of the aesthetic and functional qualities of their design portfolio with reference to their design brief requirements

It is important for candidates to understand the difference between describing their design process and evaluating their work. They will benefit from guidance on how to make evaluative statements using appropriate design vocabulary. Teachers and lecturers could encourage them to consider:

- ◆ how well the portfolio fulfils the design brief
- ◆ how aesthetically and functionally successful the work is and why
- ◆ significant breakthroughs or turning points
- ◆ important decisions they made
- ◆ strengths, weaknesses and areas for improvement

Candidates must produce the design portfolio evaluation independently. Teachers and lecturers must not provide writing frames, model evaluations, or assist candidates with writing their evaluations. Once candidates submit their evaluation for assessment, it must not be altered in any way.

Presenting the portfolios for external assessment

For full information about presenting portfolios, please refer to the [Art and Design Portfolio Assessment](#) page of SQA's website.

For both expressive and design portfolios:

- ◆ Candidates can present their portfolios in a variety of formats.
- ◆ The maximum is three A2 single-sided sheets or equivalent and the portfolio must not be larger than A1 size when folded.
- ◆ Layering work is not permissible — all work must occupy its own space within the presentation.
- ◆ Candidates' work must be firmly attached to mounting sheets, which must be securely taped together.
- ◆ Wet media should be completely dry before folding, and charcoal and pastel studies should be properly fixed.
- ◆ The candidates' intentions should be clear: the theme or stimulus should be included on the first sheet of the expressive portfolio, and the design brief should be included on the first sheet of the design portfolio.

- ◆ There are no limits on the quantity of investigative research candidates can include in their portfolios; however, investigative research attracts a smaller proportion of marks than the development and final piece or design solution.
- ◆ Candidates should demonstrate only one line of development in each portfolio.
- ◆ All parts of the portfolio should show visual continuity.
- ◆ 3D work does not need to be submitted if good, clear photographs showing different views can be provided.
- ◆ Candidates must complete the evaluation on SQA's templates and attach it to the first sheet — it must not overlap any other work or extend beyond the three A2 sheets permitted.

Developing skills for learning, skills for life and skills for work

Teachers and lecturers should identify opportunities throughout the course for candidates to develop skills for learning, skills for life and skills for work.

Candidates should be aware of the skills they are developing and teachers and lecturers can provide advice on opportunities to practise and improve them.

SQA does not formally assess skills for learning, skills for life and skills for work.

There may also be opportunities to develop additional skills depending on approaches being used to deliver the course in each centre. This is for individual teachers and lecturers to manage.

Some examples of potential opportunities to practise or improve these skills are provided in the following table.

Skill	Opportunity to practise or improve skill
3 Health and wellbeing 3.1 Personal learning	<ul style="list-style-type: none"> ◆ identifying areas for improvement and next steps for learning ◆ investigating, researching, producing, analysing, evaluating
5 Thinking skills 5.4 Analysing and evaluating	<ul style="list-style-type: none"> ◆ understanding and analysing how others develop their ideas and work ◆ analysing the impact of social, cultural and other influences on artists' and designers' work and practice ◆ expressing justified personal opinions ◆ reflecting on and evaluating the creative process used and the qualities of the work
5.5 Creating	<ul style="list-style-type: none"> ◆ developing original ideas and solutions to problems in art and design work

Teachers and lecturers should make candidates aware of the skills, knowledge and understanding that they are developing throughout the course. Carefully structured tasks can help candidates develop their skills more effectively and identify ways they can improve them.

Appendix 2: art and design terminology

The question paper contains specialist art and design terminology. To prepare effectively, candidates should revise the meaning of the following terms.

Section 1 — expressive art studies

Term	Examples of points that could be expanded and explained in detail with reference to specific works
Colour	<ul style="list-style-type: none"> ◆ primary, secondary, tertiary, neutral ◆ saturated, desaturated ◆ tints, tones and shades ◆ warm and cold ◆ complementary, contrasting, harmonious ◆ monochromatic, multi-coloured, restricted palette ◆ effect on mood and atmosphere ◆ effect on visual impact
Composition	<ul style="list-style-type: none"> ◆ placement of subject matter; arrangement of elements in a 3D work ◆ viewpoint or camera angle perspective, picture plane ◆ leading lines ◆ focal point ◆ pose in portraiture and figure composition ◆ use of negative space ◆ balance, symmetry and asymmetry ◆ description of the composition — for example triangular, circular, linear, cluttered, minimalist, naturalistic, staged ◆ effect on mood and atmosphere ◆ effect on visual impact
Focal point	<ul style="list-style-type: none"> ◆ centre of interest ◆ point of interest ◆ how the focal point is created — for example leading lines, colour, tone, lighting, position ◆ effect on mood and atmosphere ◆ effect on visual impact
Form	<ul style="list-style-type: none"> ◆ 3D — physical form, mass, negative space ◆ illusion of form ◆ description of form — for example organic, geometric, angular, fragmented, contrasting elements ◆ techniques used to create form — for example carving, sculpting, moulding, use of tone and colour ◆ scale and proportion of form(s) ◆ effect on mood and atmosphere ◆ effect on visual impact

Term	Examples of points that could be expanded and explained in detail with reference to specific works
Imagery	<ul style="list-style-type: none"> ◆ drawing, painting, illustration, photography ◆ fantastical or imaginary images ◆ symbolism ◆ effect on mood and atmosphere ◆ effect on visual impact
Lighting	<ul style="list-style-type: none"> ◆ light source ◆ quality of light — for example hard, soft, diffused, directional, spotlight, natural, artificial ◆ used to create tone, shadows, highlights ◆ effect on mood and atmosphere ◆ effect on visual impact
Line	<ul style="list-style-type: none"> ◆ outlines, edges, leading lines ◆ effect on definition ◆ effect on composition — for example dividing the space, horizontal, vertical, diagonal, leading lines, and creating perspective ◆ quality of line — for example thick, thin, soft, hard, textural, fluid, light, heavy, and broken ◆ used to create tone — for example cross-hatching ◆ used to suggest form — for example contour lines ◆ used to create pattern ◆ effect on mood and atmosphere ◆ effect on visual impact
Location	<ul style="list-style-type: none"> ◆ used in site-specific art, mural, sculpture ◆ choice of location ◆ nature of location ◆ symbolism of location ◆ how the artwork integrates or contrasts with the surroundings ◆ effect on mood and atmosphere ◆ effect on visual impact
Materials	<ul style="list-style-type: none"> ◆ type of material ◆ dry media — charcoal, pencil, pen, oil pastel, and chalk pastel ◆ wet media — oil paint, acrylic, watercolour, ink, pen and ink, gouache, and temperapaste ◆ mixed media ◆ 3D media — plaster, clay, bronze, resin, and found objects ◆ properties of the material ◆ effect on mood and atmosphere ◆ effect on visual impact

Term	Examples of points that could be expanded and explained in detail with reference to specific works
Mood and atmosphere	<ul style="list-style-type: none"> ◆ the feeling communicated by the work and explanation of how this is achieved ◆ mood and atmosphere created by use of materials, techniques and expressive art elements ◆ description of the mood and atmosphere — for example joyful, depressing, disturbing, mysterious, tranquil, lively, energetic, and dynamic
Pattern	<ul style="list-style-type: none"> ◆ repeating elements ◆ scale and proportion of pattern ◆ description of the pattern — for example decorative, striped, checked, spotted, floral, regular, irregular, geometric, organic, linear ◆ effect on mood and atmosphere ◆ effect on visual impact
Perspective	<ul style="list-style-type: none"> ◆ linear perspective ◆ one-point, two-point, three-point perspective ◆ multiple perspectives ◆ aerial perspective ◆ illusion of depth and distance ◆ perspective created by use of visual elements and expressive art elements ◆ effect on mood and atmosphere ◆ effect on visual impact
Pose	<ul style="list-style-type: none"> ◆ posture of subject ◆ standing, sitting, lying down ◆ facing the viewer, three-quarter view, side profile, facing away ◆ looking directly, looking up, looking down ◆ body language — message communicated ◆ effect on mood and atmosphere ◆ effect on visual impact
Scale	<ul style="list-style-type: none"> ◆ dimensions of the work ◆ proportion of elements within the work — for example in proportion, out of proportion, realistic, distorted ◆ description of scale — for example large, small, miniature, life-size, larger than life ◆ effect on mood and atmosphere ◆ effect on visual impact
Setting	<ul style="list-style-type: none"> ◆ used to create a background in an artwork ◆ choice of setting ◆ nature of setting ◆ scenery ◆ symbolism ◆ effect on mood and atmosphere ◆ effect on visual impact

Term	Examples of points that could be expanded and explained in detail with reference to specific works
Shape	<ul style="list-style-type: none"> ◆ 2D — shape ◆ description of shape — for example rounded, circular, square, rectangular, organic, geometric, angular, fragmented, contrasting ◆ scale and proportion of shape(s) ◆ effect on mood and atmosphere ◆ effect on visual impact
Style	<ul style="list-style-type: none"> ◆ having the characteristic of an art movement — for example Classical, Realist, Impressionist, Post-Impressionist, Expressionist, Futurist, Cubist, Colourist, Surrealist, Pop Art, Photorealism — the way this is evident in the work ◆ description of style — for example painterly, realistic, graphic, expressive, experimental, geometric, abstract ◆ effect on mood and atmosphere ◆ effect on visual impact
Subject matter	<ul style="list-style-type: none"> ◆ people, places or objects shown in the artwork ◆ choice of subject matter — personal symbolism for the artist or viewer ◆ effect of the subject matter ◆ arrangement of the subject matter ◆ effect on mood and atmosphere ◆ effect on visual impact
Symbolism	<ul style="list-style-type: none"> ◆ representation ◆ connotation — meaning, implication, suggestion, association, inference, feeling communicated ◆ denotation — literal meaning, significance, importance ◆ effect on mood and atmosphere ◆ effect on visual impact
Techniques	<ul style="list-style-type: none"> ◆ paintbrush, palette knife, and modelling tools ◆ printmaking — for example etching, intaglio, screen-printing, collagraphy, woodblock, lino ◆ brushstrokes and application of media — for example blended, visible, painterly, expressive, energetic, directional ◆ painting techniques — for example impasto, scumbling, dry brush, wet on wet, chiaroscuro, sgraffito, glazing, pointillism, broken colour ◆ sculpture — for example carving, moulding, casting, bas-relief ◆ effect on mood and atmosphere ◆ effect on visual impact
Technology	<ul style="list-style-type: none"> ◆ photography ◆ photographic screen-printing ◆ digital art techniques ◆ moving image, video installation

Term	Examples of points that could be expanded and explained in detail with reference to specific works
Texture	<ul style="list-style-type: none"> ◆ the surface quality of a work ◆ the illusion of texture ◆ techniques used to create texture — for example visible brushstrokes, impasto, sgraffito, scumbling, collage, tool marks in sculpture ◆ description of texture — for example rough, smooth, soft, hard, fine, coarse ◆ effect on mood and atmosphere ◆ effect on visual impact
Tone	<ul style="list-style-type: none"> ◆ illusion of light and shadow ◆ highlight, midtone, and shadow ◆ tonal range and balance ◆ application of tone — for example blended, flat, rough, graduated, chiaroscuro, grisaille, sfumato ◆ description of tone — for example light, dark, flat, wide tonal range, contrasting ◆ effect on mood and atmosphere ◆ effect on visual impact
Use of space	<ul style="list-style-type: none"> ◆ negative space ◆ rule of thirds ◆ minimalist, cluttered, balanced ◆ effect on mood and atmosphere ◆ effect on visual impact
Viewpoint	<ul style="list-style-type: none"> ◆ position of subject in relation to the artist or viewer ◆ description of the viewpoint — for example eye-level, elevated viewpoint, low viewpoint, bird's-eye view, close-up ◆ multiple viewpoints ◆ effect on perspective ◆ effect on the composition ◆ effect on mood and atmosphere ◆ effect on visual impact
Working methods	<ul style="list-style-type: none"> ◆ way of working ◆ creative process followed ◆ preparatory work — for example preliminary sketches, photography ◆ working from life, photographs, memory, imagination ◆ individual or collaborative ◆ commissioned or speculative ◆ materials and techniques used ◆ scale of work ◆ location — for example working indoors, in a studio, outdoors, on a specific site

Section 2 — design studies

Term	Examples of points that could be expanded and explained in detail with reference to specific works
Aesthetics	<ul style="list-style-type: none"> ◆ perception of a design based on what is seen and/or the sensations communicated, for example how it feels or sounds ◆ look, appearance, style ◆ visual and emotional appeal and how it is achieved ◆ effect of key visual elements on aesthetics ◆ effect on the style and visual impact ◆ appeal to the target market or audience
Colour	<ul style="list-style-type: none"> ◆ primary, secondary, tertiary, neutral ◆ saturated, desaturated ◆ tints, tones and shades ◆ warm and cold ◆ complementary, contrasting, harmonious ◆ monochromatic, multi-coloured, restricted colour scheme ◆ effect on aesthetics, style and visual impact ◆ effect on function or fitness for purpose ◆ appeal to target market or audience
Construction	<ul style="list-style-type: none"> ◆ the process of building something ◆ materials, techniques and processes used ◆ effect on aesthetics, style and visual impact ◆ effect on function or fitness for purpose
Decoration	<ul style="list-style-type: none"> ◆ applied and surface decoration — for example embellishment, embroidery, printing, painting, beadwork ◆ structural decoration in architecture and interiors — for example carving, moulding, architraves, porticos, flying buttresses, pillars ◆ effect on aesthetics, style and visual impact ◆ effect on function or fitness for purpose ◆ appeal to target market or audience
Ergonomics	<ul style="list-style-type: none"> ◆ relates to 3D design — the relationship between the design and the user ◆ how efficiently the design fulfils its function ◆ how 'user-friendly' the design is ◆ how comfortable the design is to use ◆ how safe the design is to use ◆ effect on aesthetics, style and visual impact ◆ appeal to target market or audience
Fitness for purpose	<ul style="list-style-type: none"> ◆ how well a design fulfils its purpose — for example wearability, practicality, durability, ergonomics, balance, weight, health and safety ◆ how well it meets the needs of the target market or audience

Term	Examples of points that could be expanded and explained in detail with reference to specific works
Form	<ul style="list-style-type: none"> ◆ 3D design — physical form, mass, negative space ◆ 2D design — illusion of form ◆ description of form — for example organic, rounded, geometric, angular, fragmented ◆ techniques used to create 3D form — for example carving, sculpting, moulding, constructing, folding, layering, stitching, intersecting ◆ scale and proportion of form(s) ◆ effect on aesthetics, style and visual impact ◆ effect on function or fitness for purpose ◆ appeal to target market or audience
Function	<ul style="list-style-type: none"> ◆ purpose of the design ◆ how it fulfils its purpose ◆ how the purpose has been considered
Imagery	<ul style="list-style-type: none"> ◆ images, photographs and illustrations ◆ connotations and symbolism of the imagery ◆ key visual elements used to create the imagery ◆ effect on appearance, style and visual impact ◆ effect on function or fitness for purpose ◆ appeal to target market or audience
Layout	<ul style="list-style-type: none"> ◆ arrangement of design elements — for example imagery and typography in a graphic design, the organisation of space in an architectural design ◆ balance, negative space, symmetry and asymmetry ◆ scale and proportion of different elements ◆ effect on aesthetics, style and visual impact ◆ effect on function or fitness for purpose ◆ appeal to target market or audience
Line	<ul style="list-style-type: none"> ◆ outlines, edges, leading lines ◆ for visual and functional effect — for example decoration, dividing space, creating perspective, creating emphasis ◆ used to create pattern ◆ effect on aesthetics, style and visual impact ◆ effect on function or fitness for purpose ◆ appeal to target market or audience
Location	<ul style="list-style-type: none"> ◆ in architecture and environmental design ◆ how the design integrates or contrasts with the surroundings ◆ specific considerations relating to the location ◆ how the location has influenced the design

Term	Examples of points that could be expanded and explained in detail with reference to specific works
Manufacturing process	<ul style="list-style-type: none"> ◆ mass produced ◆ small-batch production ◆ bespoke, couture ◆ technique — for example printed, stitched, moulded, carved, cast, handmade, hand-crafted, laser-cut, 3D-printed ◆ effect on function or fitness for purpose ◆ effect on aesthetics, style and visual impact ◆ effect on cost and target market
Materials	<ul style="list-style-type: none"> ◆ suitability or unsuitability of the materials ◆ properties of the materials — for example lightweight, rust-resistant, waterproof, durable, fragile, flexible, and rigid ◆ effect on cost of manufacture ◆ effect on aesthetics, style and visual impact ◆ appeal to the target market or audience
Pattern	<ul style="list-style-type: none"> ◆ repeating elements ◆ scale and proportion of pattern ◆ description of the pattern — for example decorative, striped, checked, spotted, floral, regular, irregular, geometric, organic, linear ◆ effect on aesthetics, style and visual impact ◆ effect on function or fitness for purpose ◆ appeal to target market or audience
Scale	<ul style="list-style-type: none"> ◆ size, dimensions ◆ proportions of different elements ◆ anthropometrics — relating to the proportions of the body ◆ effect on aesthetics, style and visual impact ◆ effect on function or fitness for purpose ◆ appeal to target market or audience
Shape	<ul style="list-style-type: none"> ◆ 2D — shape ◆ description of shape — for example rounded, circular, square, rectangular, organic, geometric, angular, fragmented, contrasting ◆ scale and proportion of shape(s) ◆ effect on aesthetics, style and visual impact ◆ effect on function or fitness for purpose ◆ appeal to target market or audience
Sources of inspiration	<ul style="list-style-type: none"> ◆ natural world, man-made world, different cultures, other designers and design movements ◆ design problem, client requirements ◆ effect on aesthetics, style and visual impact ◆ effect on function or fitness for purpose ◆ appeal to target market or audience

Term	Examples of points that could be expanded and explained in detail with reference to specific works
Style	<ul style="list-style-type: none"> ◆ having the characteristics of a design movement — for example Arts and Crafts, Art Nouveau, Art Deco, Bauhaus, De Stijl, Post-Modernism — the way this is evident in the design ◆ description of the style — for example futuristic, decorative, streamlined, minimalist ◆ appeal to target market or audience ◆ effect on visual impact
Target audience	<ul style="list-style-type: none"> ◆ a particular group of consumers who are the intended audience for a graphic design, advertisement or production ◆ how the design appeals to the target group ◆ age, gender, income bracket, preferences, and personal style ◆ specific client, wide market, niche market
Target market	<ul style="list-style-type: none"> ◆ a particular group of consumers who are the intended market for a product, jewellery or fashion design, or the intended users of an environmental, architectural or interior design ◆ how the design appeals to the target group or individual ◆ how well the design meets the needs of the target group ◆ age, gender, income bracket, preferences and personal style ◆ wide market, niche market, specific client, mass produced, limited edition, designer label, one-off, couture, and bespoke ◆ retail cost of design — affordable, exclusive and status symbol
Techniques	<ul style="list-style-type: none"> ◆ manufacturing techniques or processes ◆ use of technology as part of the design process, for example computer-generated graphic design, use of computer-modelling software in 3D design ◆ benefits of the technique or technology
Technology	<ul style="list-style-type: none"> ◆ digital printing ◆ photography ◆ computer-modelling ◆ laser-cutting ◆ 3D-printing ◆ robotics ◆ use of tools and machinery
Texture	<ul style="list-style-type: none"> ◆ the tactile quality of a design ◆ techniques used to create texture ◆ description of texture — for example rough, smooth, soft, hard, fine, coarse ◆ effect on aesthetics, style and visual impact ◆ effect on function or fitness for purpose ◆ appeal to target market or audience

Term	Examples of points that could be expanded and explained in detail with reference to specific works
Tone	<ul style="list-style-type: none"> ◆ illusion of light and shade ◆ highlight, midtone and shadow ◆ tonal range and balance ◆ application of tone ◆ description of tone — for example light, dark, flat, wide tonal range, contrasting ◆ effect on aesthetics, style and visual impact ◆ effect on function or fitness for purpose ◆ appeal to target market or audience
Typography	<ul style="list-style-type: none"> ◆ lettering ◆ font styles ◆ use of scale and proportion ◆ use of the visual elements on the typography ◆ placement of the typography ◆ integration with imagery ◆ effect on aesthetics, style and visual impact ◆ effect on function or fitness for purpose — for example readability ◆ appeal to target audience
Use of space	<ul style="list-style-type: none"> ◆ in environmental, architectural and interior design ◆ in graphic design ◆ effect on aesthetics, style and visual impact ◆ effect on function or fitness for purpose ◆ appeal to target market or audience
Wearability	<ul style="list-style-type: none"> ◆ how practical a design is to wear — for example comfort, durability, ergonomics, functionality, fastenings, balance, weight ◆ in what situations a design could be worn
Working methods	<ul style="list-style-type: none"> ◆ way of working ◆ design process followed ◆ preparatory work and research — for example sketching, modelling, testing and prototypes ◆ sources of inspiration ◆ individual or collaborative working ◆ commissioned or speculative ◆ one-off, couture, bespoke, limited editions, design for mass production ◆ materials, techniques and processes used ◆ location — for example working indoors, in a studio, outdoors, on a specific site

Administrative information

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History of changes

Version	Description of change	Date
2.0	Course support notes and art and design terminology added as appendices.	September 2018
2.1	Guidance on response structure for question paper added to the course support notes on page 22.	September 2024
2.1	Formatting changes to tables on pages 8, 9, 28 and 38 for accessibility.	September 2024

Note: you are advised to check SQA's website to ensure you are using the most up-to-date version of this document.

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